# Prince of Persia® 3D

## User's Manual

REDORB entertainment™

REQUIRES 3D ACCELERATOR

TEEN T™ CONTENT RATED BY ESRB

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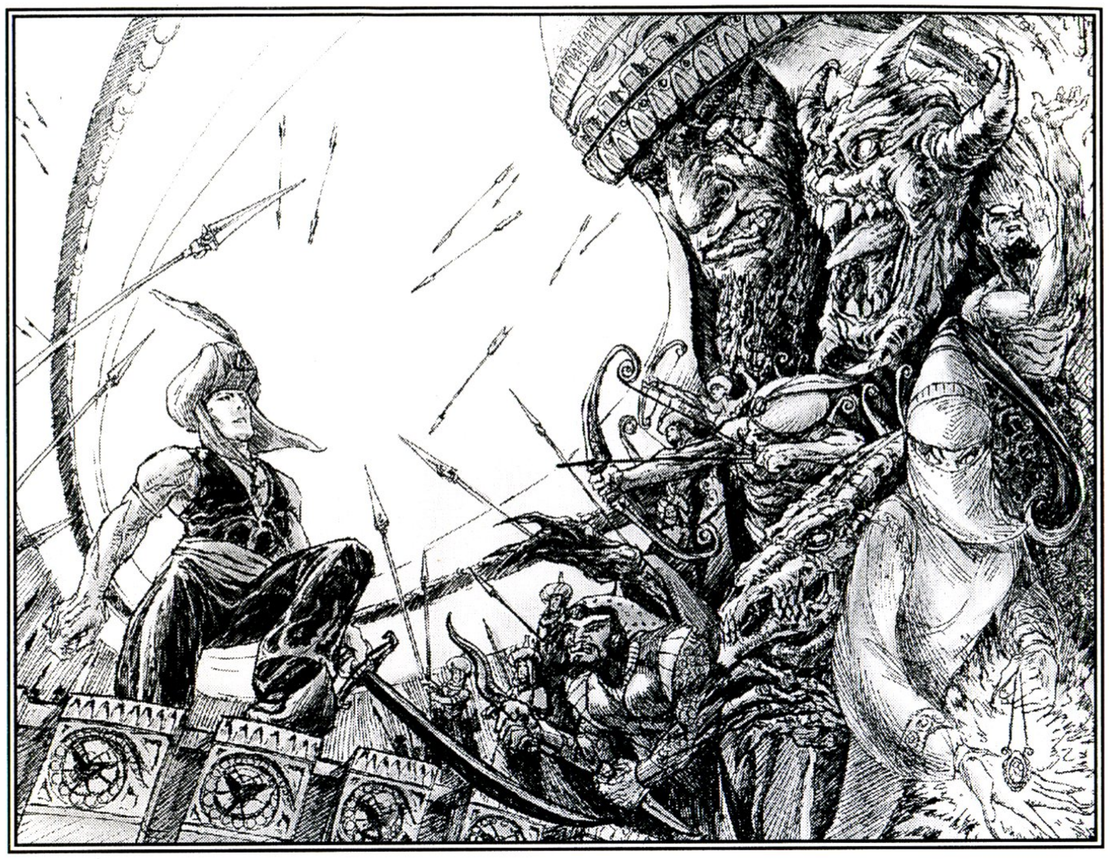
# Continuing the Adventure



## Introduction

Sometimes, it still seems like a dream. You, a beggar boy who stowed away on a ship bound for faraway lands, have become the Prince of Persia.

When you first stepped foot on the sandy shores of that magical land, your thoughts were only of your own survival. But from the moment you caught sight of the Sultan's beautiful daughter, your heart was captured. Soon you found yourself fighting for the Princess' freedom, and your own, against her father's many enemies. Through your efforts and devotion, you won the right to make her your bride. The wedding was a magnificent celebration, as people the length and breadth of Persia rejoiced at the vanquishing of the evil Jaffar, and the return of peace to the Sultan's land.

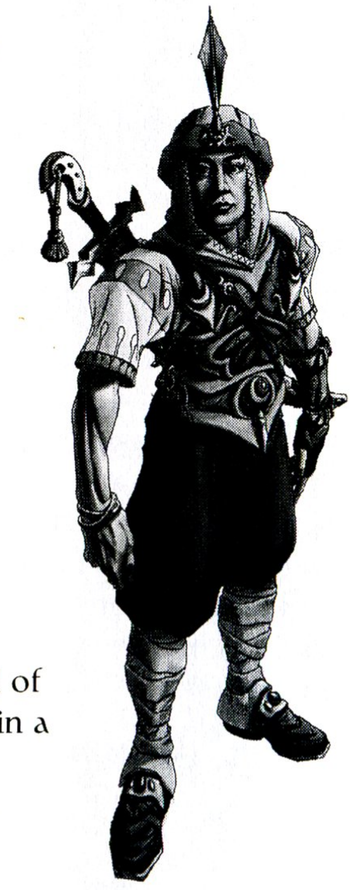
Not all joined in the festivities whole-heartedly, however. Gazing into the eyes of your beloved, you scarcely noticed that King Assan, the Sultan's younger brother, smiled little during the ceremony, and left before the wedding feast was finished.



Once the revels were over, you gradually settled into your new roles as husband and son. When word came that King Assan was inviting the Sultan's family for a visit, you were apprehensive. King Assan was said by some to be a heavy-handed ruler, and there were vague, but unpleasant rumors about his behavior, and that of his son, Rugnor. Moreover, whispers suggested that the Sultan and Assan were not on the best of terms. Silencing your protests, the Sultan insisted that it would be ungracious to refuse the invitation. If relations between the two countries were to improve, these diplomatic opportunities could not be squandered.

Thus you found yourself accompanying the Sultan and your wife on the trip. At first you enjoyed the change of scenery, spending many hours wandering the impressive grounds with your bride. The vacation from your duties was pleasant, and the time alone with the Princess was priceless. The Sultan and Assan both seemed to relax, as if the visit had sparked a reconciliation between them. There was no sign of the mysterious Rugnor.

All seemed to be going well, until tonight, when you were invited to view a special entertainment, deemed unsuitable for the eyes of a married woman. When the Princess was sent to her guest chambers, you wanted to join her, but it would have been insulting to spurn Assan's hospitality. You had feared to damage the tenuous new harmony between the two rulers, so you consented to be parted. How you wish you had gone with her instead, etiquette and diplomacy be damned!



Throughout the 'entertainment' you were distracted with thoughts of your bride, which is perhaps why you were caught so completely off guard by the attack. Now, you have been stripped of your weapons, and your fine clothes, and locked in a dank dungeon cell. You are many leagues from home, in an unknown and suddenly hostile land, armed with only your wits and your courage.

Fortunately, you've been in this kind of situation before...

# Diving Into Action: Quick Start

You can install Prince of Persia 3D by inserting game disc one in your CD-ROM drive, and following the on-screen instructions. If you encounter difficulty installing the game, or would like more detailed instructions, see the section *Getting Started*, which begins on page 5. Once the game is installed, double-click on the Prince of Persia 3D icon to begin. (You can also start the game from the Programs menu.) When the introductory sequence ends, the Start Menu appears. Select New Game and prepare for adventure!

## Moving Around

### Basic Movement Controls

NumPad [8] . . . . . **Run Forward**

[Shift] + NumPad [8] . . . **Walk Forward/Climb Over Obstacle**

NumPad [2] . . . . . **Step Backward**

NumPad [7] . . . . . **Sidestep Left**

NumPad [9] . . . . . **Sidestep Right**

NumPad [4] . . . . . **Turn Left**

NumPad [6] . . . . . **Turn Right**

NumPad [5] . . . . . **Quick Turn Around**

[Alt] . . . . . **Jump Straight Up**

[C] . . . . . **Crouch Down**

To climb onto a high ledge, you may need to press and *hold* the [Alt] key. You will jump up and automatically grab the ledge. While holding down the [Alt] key, press NumPad [8] to climb up onto the ledge, or a direction to pull yourself along a ledge in that direction. Letting go of the [Alt] key causes you to drop. More information about movement can be found in the section *Controlling the Prince*, starting on page 13.

## Looking Around

As long as you are not in combat, pressing and *holding* NumPad [Enter] allows you to look around (changing the camera's perspective). Use the direction keys to shift the view. You cannot move normally while you are looking around, but you can look around while hanging from a ledge, if you continue to hold down the [Shift] or [Alt] key.



## Combat

### Basic Combat Controls

[Q] or [Ctrl] + NumPad [4] . . . **Attack Left**

[W] or [Ctrl] + NumPad [8] . . . **Attack Overhead**

[E] or [Ctrl] + NumPad [6] . . . **Attack Right**

[S] or [Ctrl] + NumPad [2] . . . **Block**

[Shift] + [Q] or NumPad [4] . . . **Feint Left**

[Shift] + [W] or NumPad [8] . . . **Feint Overhead**

[Shift] + [E] or NumPad [6] . . . **Feint Right**

NumPad [5] . . . . . **Turn to Next Opponent**

[1] . . . . . **Select Melee Weapon**

[2] . . . . . **Select Bow/Arrow Type**

[Spacebar] or [Enter] . . . . . **Draw/Put Away Weapon (Enter/Exit Combat Mode)**

When you enter Combat Mode (draw your weapon), you automatically face your closest opponent, and take less damage from attacks. You cannot run, jump, climb or use objects in Combat Mode. You must put away your weapon before you can perform these actions. To change your weapon, you must also exit Combat mode. Use the [1] and [2] keys to select either your melee weapon or your bow. Press a select key repeatedly to choose between different types of melee weapons, or between various arrows. After releasing the select key, the currently highlighted weapon is chosen. The selected weapon is represented by an icon in the lower right hand corner of the screen. Combat is explained in detail in *Dealing With Enemies* beginning on page 22.

## Using Objects

If you are near an object that can be picked up or used, such as a key or lever, press the [Ctrl] key to take or use it. Note that this does not work if any other keys are pressed, for example, you cannot run and drink a potion at the same time. Also note that if you take a potion, you automatically drink it.

The tale of the Prince of Persia did not begin, of course, with his capture in the palace of King Assan. No, this is only one of many adventures in the life of this legendary hero, and his story has its roots in a distant country, whose capital was under attack from the servant hordes of an unknown enemy...

As the besieging army was at the gate, the young queen of this ancient people bound her son, the prince and heir to the throne, into a sturdy wooden cradle. Praying to all beneficent spirits, she opened the sluice, and watched as the cradle spilled from the moat to the river, and out of sight.

With the luck that would stay with the child all of his days, his cradle lodged safely ashore, many leagues away, where the freshwater of the river met the salt of the sea in the shadow of a large city. He grew up with the other wretched poor, learning to beg and steal for his living, and relying on his charm when his wits failed him. The memories of pampered

# Getting Started

This section should provide all the help you need to install PRINCE OF PERSIA 3D and begin playing the game. If you encounter technical difficulties, you can find *Troubleshooting* information starting on page 35.

## System Requirements

To play PRINCE OF PERSIA 3D, be sure your system meets the minimum requirements listed on the game box. For optimum game play, we recommend the following:

**Recommended System:**

- Pentium 266 MHz IBM PC or compatible
- 64 MB of RAM
- Windows® 95 or 98
- 4 x CD-ROM drive
- A PCI or AGP 3D accelerator with 8MB RAM
- A 100% Microsoft (or Logitech) compatible mouse
- Windows compatible sound card

**NOTE:** *This game is not supported on Windows® NT systems. Multitasking is not recommended when playing PRINCE OF PERSIA 3D.*

In addition to the basic system requirements, the game requires that DirectX 6 and QuickTime 4 be installed to your hard drive. The option to install these programs appears during the game installation. At the end of installation, you are prompted to register PRINCE OF PERSIA 3D electronically.

## Installing the Game

You must install PRINCE OF PERSIA 3D game files to your hard drive and have the PRINCE OF PERSIA 3D CD in your CD-ROM drive to play this game.

Insert disc one into the CD-ROM drive. When the pop-up window appears, click on the Install option. If you have disabled the Windows Autorun, or if it does not function, **explore** the CD and double-click on the Setup icon. Follow all on-screen prompts to complete the installation.



## Electronic Registration

**If you did not register your copy of PRINCE OF PERSIA 3D after installation and wish to do so later:** From your desktop select the Start button, click on Programs, click on the folder that contains PRINCE OF PERSIA 3D and click on Register for Free Stuff. Follow all on screen prompts.

## Uninstalling the Game

Select the Uninstall option from the Autorun menu, or choose Settings from the Windows Start menu, and select Control Panel. In the Control Panel, select Add/Remove Programs, click on PRINCE OF PERSIA 3D, and click on the Add/Remove button. The game and all of its components will be removed from your hard drive, except for your saved games and preferences.

## Starting the Game

Every time the CD-ROM drive is closed with the CD in place, the PRINCE OF PERSIA 3D Autorun program displays a menu with the options to run the game, install DirectX 6, install QuickTime 4, uninstall the game, or view the README.TXT file. PRINCE OF PERSIA 3D can also be started by opening the Start menu, selecting Programs, choosing the folder where the game was installed and clicking on the PRINCE OF PERSIA 3D program item.

**Note:** *Screen saver utilities should be turned off before starting to play PRINCE OF PERSIA 3D*

For complete and specific "how to play" information, please refer to the rest of the manual. Some changes may have been made too late to include in this manual. Please read the README.TXT file in your game directory for more information.

luxury and security faded into vague longings.

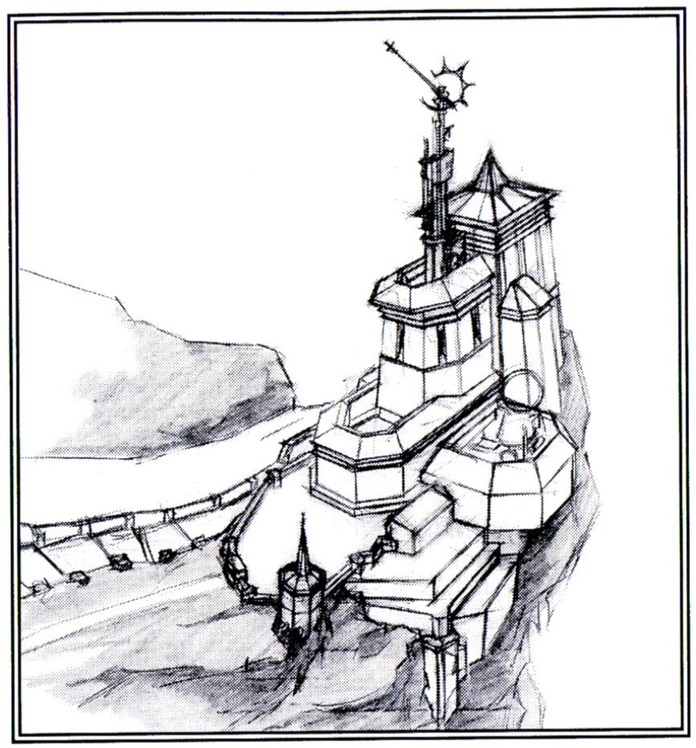
By the verge of manhood, the boy had made a name for himself with his quick tongue, rapid hands and faster feet. He had tired of the city of his childhood, and to be honest, it had tired of him. Dreaming of adventure, and running from the city guard, he stowed away on a ship heading for the mysterious dune-covered coast of Persia. He was armed only with a stolen sword, but his heart was full of youthful hope.

He found a land shrouded in darkness. The Sultan of Persia was away, fighting a war on foreign soil. His loyal people struggled to pay the heavy taxes imposed by the Sultan's regent, the Grand Vizier Jaffar.

Some say the boy gained entrance to the palace by claiming to be royalty from a visiting land. Dressed in borrowed finery, he dined with Jaffar himself. Later, curiosity made him seek out the Sultan's daughter, who had been hidden from the sight of man. A simpler version of the tale alleges that he scaled the high wall of the forbidden garden by chance, (while escaping from the law). All stories

# Configuring Game Controls

## Using a Different Controller



If you are going to use a gamepad or other game controller to play Prince of Persia 3D, make sure that it is configured to work with Windows. To do this, open the Control Panel and click on the Game Controllers icon. If your device is listed under Controllers, it should work with Prince of Persia 3D. If it isn't on the list, see *Setting Up a Game Controller*, on page 36 in the *Troubleshooting* section. Note that joysticks are not supported by Prince of Persia 3D.

The default keyboard commands are given throughout this manual. For information on the default command assignments for other game controllers, see the *Control Summary* starting on page 41.

## Navigating Menus

You can navigate the menus in this game either with the mouse or keyboard. In this manual, the term click means moving the mouse pointer to the desired area on the screen and pressing the left mouse button. Right-click means moving the mouse pointer to the desired area and pressing the right mouse button. Double-click means clicking twice in quick succession. You may also select different menu items using the keyboard. Press the Tab or NumPad direction keys to highlight your selection, and then Enter to activate it. Esc exits most screens.



## Remapping the Keyboard and Other Controllers

To remap the controls, choose Options from either the Start Menu or In-Game Menu. Choose Controls from the Options Menu, and click on Configure Controls.

At the top of the screen is a toggle to choose the Controller to configure. Below that is a scrolling list of Commands. Each command can be given to two different control assignments. Click on the Primary or Secondary slot next to a command and press a new button or key to change that command's assignment. If that key or button is already assigned, its original assignment is cleared. Press Esc to leave that command unchanged. Esc and the function keys cannot be reassigned.

When you have finished configuring your controls, select OK to save your changes, or Cancel to discard your changes and return to the Options Menu. Click on Restore Defaults to return all commands to their original assignments. You will not be allowed to exit this screen if you have left any commands unassigned.

# Saving Games

Prince of Persia 3D requires space on your hard drive for saved games and temporary files. Each saved game takes up 30KB of hard drive space.
**Note:** *Save often!*

As you play Prince of Persia 3D, your game is saved automatically at the successful completion of each level. If you want to save at any other time, press the Esc key and select Save Game from the In-Game menu. You can also press F6 to Quick Save at any point during the game. Press F9, at any time, to load the latest Quick Save file. Please note, each Quick Save overwrites the previous Quick Save.

agree, however, that when he spied the Princess standing in the moonlight under the spreading limbs of a tree, he fell instantly in love. His boldness, sincerity and handsome face enchanted her in turn.

But disaster struck. The Vizier was an ambitious man, conspiring to usurp the throne in his lord's absence, and force the Sultan's beautiful daughter to marry him. When he surprised the couple together in the garden he flew into a rage, had the boy thrown in the dungeons, and dragged the Princess to her tower room. Conjuring an hourglass, Jaffar gave her but one hour to make her decision: marry him, or die.

Far below her feet, the Princess' beggar suitor was in quite a predicament. Although he easily escaped his cell, he was without a weapon. It took luck and ingenuity to bypass guards and dodge traps until he could find a sword, and from that point forward he barely had a chance to

# Making Your Way

When the game begins, an opening introductory movie is played. Press any key to bypass the cinematic. When the movie finishes, the Start Menu appears.

## The Start Menu

The Start Menu is only available when you first start Prince of Persia 3D. Here you find several items to help you start or load a game and configure your system.

### New Game

This option begins a new game. You start deep in Assan's prisons armed only with your wits. Good luck!

### Load Game

The Load Game Menu can be reached from either the Start Menu or the In-Game Menu.

On one side of the screen is a scrolling list of saved games. Saved games are displayed in chronological order, with the most recent first. Highlight a save, and a mini-screenshot of the save point is displayed. Double-click to load a save, or click on the Load button (press Enter) to load the highlighted save. Clicking on Cancel (or pressing Esc) returns to the previous screen.

### Options

The Options Menu can be reached from either the Start Menu or the In-Game Menu. There are several categories of options, each with a separate sub-menu: Graphics, Sound and Controls. These screens are explained in more detail in *The Options Menu* section beginning on page 11.



### Play Cinematics

If there are no saved games, selecting Play Cinematics starts the introductory movie automatically. Otherwise, this option brings up the Show Movies Menu, from which you can replay movies you liked, and watch scenes you may have skipped by hitting the Spacebar.

On one side of the screen is a scrolling list of available cinematics. A movie will not appear on this list until it has been played in the game. Highlight a scene, and a still shot representing that movie appears. Double-click to play a cinematic, or click on the Play button (press Enter) to view the highlighted scene. When the movie has finished, the Show Movie menu reappears. Clicking on Cancel (or pressing Esc) returns to the previous screen.

### Credits

This choice brings up the credits for Prince of Persia 3D. Press any key to exit the credits and return to the Start Menu.

### Quit

Select this option to exit the game and return to your Windows desktop.

## The In-Game Menu

The In-Game Menu is accessible at any time during play by pressing the Esc key. The Esc key also returns you to the game. The In-Game Menu is similar to the Start Menu, but it has two additional options:

### Save Game

The Save Game Menu can be reached from the In-Game Menu.

On one side of the screen is a scrolling list of previously saved games, if any. Saved games are

sheath it. Jaffar had been planning his coup for some time, and the soldiers of the palace were utterly loyal to him. Still, he battled fiercely, somehow sensing that he didn't have much time.

When he had fought his way out of the dungeons, and the only path to the Princess lay behind a mysterious mirror, he fearlessly jumped through it, expecting to be cut by the glass. Instead he passed through the mirror with a sickening wrench. Looking quickly back, he saw a shadowy figure fleeing in the opposite direction. Having no time to ponder the riddle, he plunged on, though strangely weak. With a combination of stealth and ferocity, he battled his way up the tower.

He was only a few doors from his goal when he encountered the shadow man again. They each drew their swords together, and attacked. Yet each blow the boy struck was like hitting himself, and the silent figure showed no pain. Finally, half-desperate, half-inspired, the lad sheathed his sword, waited for the shadow to do the same, and then leaped at his opponent. In another dizzy-

displayed in chronological order, with the most recent first. The level, date and time of the save are given below its name. Next to the list is a mini-screenshot of the game currently being saved. Highlight a save to copy over that save, or select the Empty Slot to create a new save. You are prompted to input a name and click on Save (press Enter) to save the game, or click on Cancel (press Esc) to return to the previous screen. You can also press F6 to Quick Save at any point during the game. Additionally, the game will auto save after the successful completion of a level.

## Restart Level

This returns you to the beginning of the current level. You start with the same health, weapons and inventory with which you began the level.

## The Options Menu

The Options Menu can be reached from either the Start Menu or the In-Game Menu. There are several categories of options settings. When you have finished adjusting them, press Accept to confirm, or Cancel to reject your changes and return to the previous screen.



## Graphics

**Resolution:** Higher resolution graphics require a more powerful processor and/or 3D accelerator.

**Brightness**: Brighten the overall tone of the graphics for scenery that is easier to see, or darken for a moodier setting.

**Contrast**: Increase the contrast to make details stand out, or decrease for a smoother, more mysterious feel.

**Gamma:** Increase the intensity of color, if the graphics seem gray, dulled, or too dark; decrease if the colors are too vivid or washed out.

**Level of Detail:** The more detailed your graphics, the greater the demand on your processor and 3D accelerator.

## Sound

**Music** and **SFX Volume:** Control the relative volume levels of the soundtrack and special effects.

**Reverse Stereo:** If your speakers seem to be playing sounds on the wrong side (for example a block falls to the left, but you hear the crash from your right speaker) enabling this option will correct the problem.

**Test:** Play a sample of sounds to test your settings.

## Controls

**Reverse Controls When Backing Up:** Enable this option if the controls when you are backing up seem backward.

**Configure Controls:** Brings up another screen, from which you can change the default configuration of your keyboard and other controllers. For more detailed information on configuring your controls, see *Remapping the Keyboard and Other Controllers* starting on page 8.

ing lurch, the shadow disappeared, seeming to be absorbed into the boy, who suddenly found himself stronger than ever!

With his increased power, he easily defeated Jaffar, battling the fiendish sorcerer back until he plunged to his death. He rushed to the Princess' side, and the couple was reunited. But of course, no story of such true and abiding love could be so simple...

The pair were married in a ceremony celebrated throughout Persia. Yet only a few days passed before the next threat to their happiness appeared. On a day like any other day the new Prince entered the main audience hall of the palace and went to greet his bride and her father. They did not recognize him! Looking down at himself, he realized he had the clothing of a pauper, and a man stood at their side, identical in appearance to the Prince. When he tried to question what was happening, the imposter demanded that the Sultan's guards seize the Prince, and they moved to obey his orders.

Still unsure what was happening, but unwilling to become a captive yet again, the Prince jumped out a

# Overcoming Obstacles

The path of true love is never smooth. In this section are given detailed instructions on how to move around in PRINCE OF PERSIA 3D, as well as information on the types of traps, enemies, and other hurdles you may encounter in your travels.

## CONTROLLING THE PRINCE

### Comprehensive Non-Combat Controls

NumPad [8] ..... Run Forward

[Shift] + NumPad [8] ..... Walk Forward/Climb Over Obstacle

NumPad [2] ..... Walk Backward

NumPad [7] ..... Sidestep Left

NumPad [9] ..... Sidestep Right

NumPad [4] ..... Turn Left

NumPad [6] ..... Turn Right

NumPad [5] ..... Quick Turn Around

[Alt] ..... Jump Straight Up/
Dive Underwater

[Alt] + Direction ..... Jump in that direction

[C] ..... Crouch Down

Num [Enter] ..... Look Around
(Change Camera
Perspective)

[Ctrl] ..... Pick Up/
Use Nearby Object

**Run:** This is your normal loping stride. It is somewhat noisy, and you don't always have time to spot dangerous terrain when you are running.

**Walk:** A quick tap on these keys moves you one step, holding one down allows you to move forward or backward one step at a time until it's released. You have a better chance of negotiating certain types of traps safely and of sneaking by guards if you are walking.

**Sidestep:** You can sidestep either to the left or right.



**Turn:** You can use these keys to pivot in place, or you can press one while running or walking to veer in that direction.

**Quick Turn Around:** If you are standing or walking, pressing the quick turn around key makes you do a quick standing 180 degree turn. If you are running and press this key, you will make a sliding quick turn around.

**Climbing:** You automatically step over small obstacles. If you stop at a barrier, turn to face it, and press [Shift] and NumPad [8]. If you can, you will climb over the larger obstacle. If the obstacle seems too tall to climb over (taller than the Prince), you may need to jump up to it.

**Jumping:** You can jump straight up by pressing the [Alt] key. You may also jump forward, backward, or to either side by pressing the [Alt] key and a NumPad direction key. For additional distance, you can jump forward while running. If you press and *hold* the [Alt] key, you will attempt to grab onto any nearby ledge as you're jumping. While continuing to hold down the [Alt] key, press NumPad [8] to climb up onto the ledge, or another direction to pull yourself along a ledge in that direction. Letting go of the [Alt] key causes you to drop. There are times when you will be able to jump up to an object, but not climb on top of it, either because there is something in the way, or because it is too narrow to balance on.

**Scaling Ropes and Poles:** There are three types of ropes and poles that you may encounter in your travels: *anchored* (unmoving) *vertical* ropes and poles, *anchored horizontal* poles, and *swinging* ropes. To climb either type of *anchored* rope or pole, you can either jump up to grab it, like a ledge, or simply walk over to it and press [Shift]. You will climb onto the rope or pole. Direction keys allow you to control your movement on the rope, either up and down, or left and right. It is possible to swing on some *anchored horizontal* ropes, by pressing and holding NumPad [8].

nearby window and raced through the streets of the capital, with the palace guards hot on his heels. Seeing no other means of escape, he headed for the docks and with a prodigious leap, caught the railing of a departing ship. In a matter of minutes, he had been returned to his humble beginnings, a stowaway on a ship heading for an unknown land.

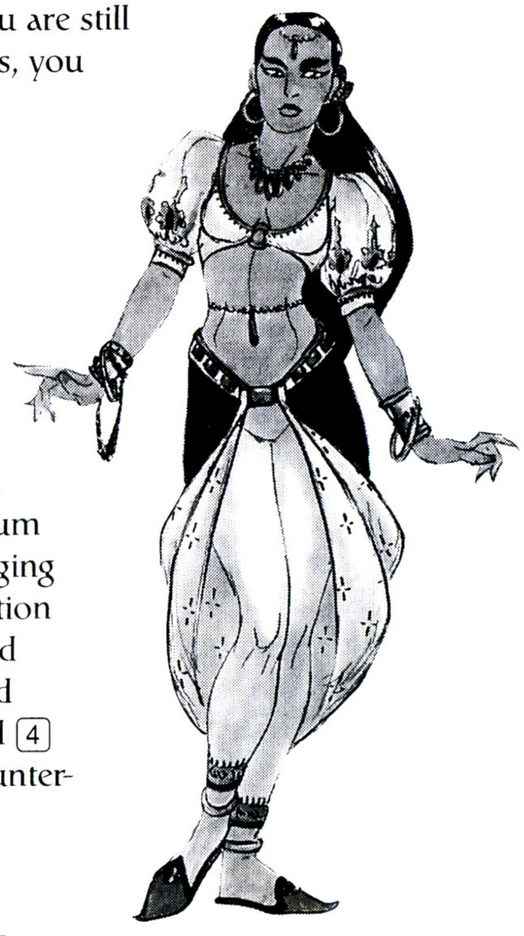
His misfortunes did not end there, but perhaps it was all part of a divine plan. The ship he caught was swept up in a tempest and dashed against the rocks of a deserted island. There, in the forgotten hideout of a band of pirates, he discovered a magical carpet, which carried him away to a far off mountain range.

He had been having visions, a woman's voice in his head warning him that all was not well in Persia, and that something had happened to his bride. When the carpet landed at a crumbling fortress, high atop a mountain, he recalled that voice, and how it urged him to come to it. From his first step inside the ruined palace, he had an eerie sense of familiarity. A strange 'S' sigil had been

NumPad [5] turns you around on these types of ropes. Releasing [Alt] or [Shift] launches you away from the rope, to hopefully land on a nearby ledge or walkway. *Swinging* ropes behave somewhat differently. You must jump onto the rope, which then begins swinging. Releasing [Alt] makes you let go of the rope, and you will fly in the direction momentum is carrying you.

**Swimming:** You can run or walk through shallow pools of water, depending on the depth, but in deeper pools you automatically start treading water. While treading water you can use the direction keys to push yourself around normally, or, if the water is deep enough, you can use the [Alt] key to dive. If you fall into water, you automatically plunge under the surface.

While underwater, movement is different. Pressing NumPad [8] tilts you down, NumPad [2] tilts you up. NumPad [4] and NumPad [6] turn you in either direction. Press [Alt] to stroke forward. To get back above water, you need to tilt yourself up, and swim toward the surface. Your stamina has been strengthened from years of travel and adventure, but you can't hold your breath indefinitely. While you are underwater, your normal red health bottles are replaced with blue ones, which slowly drain as you run out of air. If you are still underwater when the last bottle empties, you will drown.



**Crouching and Crawling:** If you press [C], you drop into a crouch. You remain in this position as long as you press [C], and you can press a direction key to start crawling. You cannot sidestep, jump or climb while crouching down.

**Looking Around:** As long as you are not in combat, pressing and *holding* Num [Enter] allows you to look around (changing the camera's perspective). Use the direction keys to adjust the view: NumPad [8] and NumPad [2] shift the perspective up and down, while NumPad [6] and NumPad [4] rotate the perspective clockwise and counter-clockwise. You cannot move normally while you are looking around, but you can look around while hanging from a ledge, if you continue to hold down the [Shift] or [Alt] key.



# Finding Your Way Around

Once you're moving around you may quickly find yourself in a precarious situation. Doors open and gates slam shut, pools of water and heart-stopping drops are around every corner. Following are some common features you may encounter, and some suggestions on how to deal with them.

## Opening Doors

Some gates and doors are already unlocked. These will open automatically as you approach them. If a given door doesn't open, or slams shut, it is likely either locked, or controlled from a nearby switch. Search around in adjacent corridors for floor plates, or other triggers that may open the door. Keep your eyes and ears open, and if you're stumped, you can try observing the actions of patrolling guards for clues on how to escape.

painted above the door, and hideous floating demon heads, animated by some kind of perverse necromancy, inhabited the place.

What the prince learned as he explored that haunted citadel both saddened and astonished him. In a dusty passage, he found a gleaming sword. As he picked it up, a vision struck him. He suddenly saw the hall as it had been in its glory, and the woman whose voice he had been hearing stood before him. She revealed to the Prince that this ruined fortress was once the capital of a land ruled by his father. This woman, the queen, was his mother, who had sent him to safety on the river waters many years ago, then returned to die at her husband's side. She demanded that her son seek revenge for the death of his people.

Waking from this dream, he labored on, uncertain how to satisfy his mother's request, and still determined to return to Persia and his bride. He found a marvelous statue of a horse, untouched by the decay that marred the rest of the fortress. It came to life when he jumped on its back, bearing him to a mysterious temple of hostile priests.

## Keys and Other Objects

From time to time you may come across keys, amulets and other small items whose purpose may not be readily apparent. Pick them up anyway. By close observation of your surroundings, the usefulness of any object will be discovered in time. For example, you may take a key off of a guard, and then later find a locked door. Press Ctrl while standing in front of the door, and if you are holding the correct key, the door will open. You can hold multiple items at once. Please note that you will not need to bring items from one level to another. If you find a *potion*, be aware that by picking it up, you also commit to drinking it. More information about potions can be found under *Magic Potions* on page 33.

In addition to objects you can take, you may also find levers, switches and other items that can be used, by pressing the Ctrl key. These objects often contain clues to navigating the labyrinths of dungeons and palaces you're traveling in. Certain objects, such as boxes and blocks of stone, cannot be taken but they can be moved. You can push them forward, or pull them backward, by moving up next to them, and pressing Ctrl plus a NumPad direction. Don't be afraid to experiment.

## Unconventional Exits

The way out isn't always through the door. You didn't get this far by always taking the conventional path. Keep your eyes open for loose ceiling tiles, trap doors, pools of water and other possible means of egress.

## Recognizing Traps

When there is something you need, or somewhere you have to go, there are certain to be lethal traps along the way. The devious possibilities often seem limited only by the imagination of their demented creators, but fortunately, there are also a few time-honored traditions that no dungeon seems to be without. Following are descriptions of some of the more common snares.

## Dangerous Terrain

The ground itself can be a hazard. Burning coals, caltrops, trap doors, and other dangers await the unwary traveler. Most of these types of traps aren't immediately deadly, but they can be hard to spot, especially if you're running. Often the only way to avoid being hurt is to carefully jump over, or climb around them. Keep in mind though, that hidden pits and similar traps may conceal an alternate route, if you can manage to trip these traps without too much harm to yourself.



## Moving Blades

There are almost as many ways to rig a spring-loaded blade as there are adventurers to lose their heads to these fiendish devices. Sickles mounted on rotating poles or sheets of razor sharp metal opening and closing like the jaws of a beast are frequent variations. Most of these terrifying traps can be avoided though, with quick feet and a little thought. Some can be jumped over or ducked under, while others move in a pattern that can be timed. Unfortunately, the price of failure is usually death.

## Spikes, Darts and other Projectiles

Patterns of holes on the ground or wall warn of a spike or arrow trap. They are easily spotted, if you know what you're looking for, but bypassing these traps can be difficult. If spikes thrust out, carefully jumping over them, or sticking to a far wall, may be sufficient. But if darts fly instead, only fast reflexes are going to save you from a painful skewering, and some of these missiles are coated in poison.

## Floor Triggers

The click of a floor trigger sends a shiver into the heart of any adventurer, but the most important rule to remember is keep moving! These types of traps often release gouts of flame or falling rocks onto anyone standing there at the time, but there is often a brief pause between tripping the snare and suffering the effects. If you are running, or jump out of the way, you may bypass the trap entirely, and woe to anyone following close behind!

Unable to turn back, since his magical steed had turned to stone once again, he battled to the central tower of the temple, where a large blue flame burned.

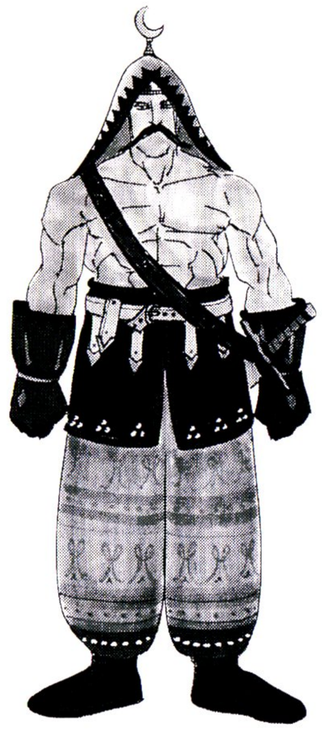
Then, if the stories can be believed, he was struck down by a guard and *died*. At the point of death, his shadow self emerged from his body and touched the flame, absorbing it, then returned to the Prince's corpse, and reentered it, thus resurrecting him.

Filled with this holy fire he was suddenly venerated by the eagle-headed priests who had minutes before tried to kill him (and succeeded). The Prince was escorted to the magical horse, which now consented to return him to Persia. Landing on a high tower, he entered to discover Jaffar waiting inside! There was no explanation to the warlock's mysterious return from the dead, indeed, there was no time for explanations of any sort. The Prince began to attack, but the foul sorcerer quickly

# Identifying Enemies

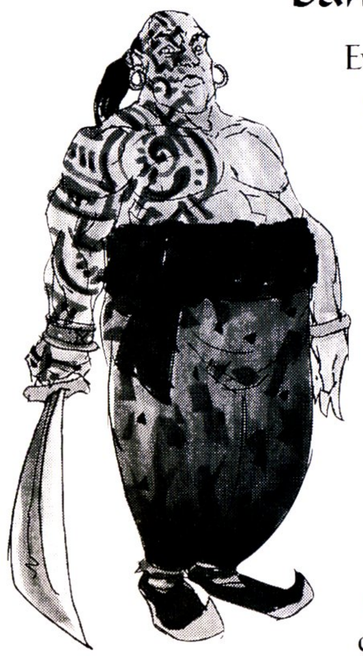
Wherever you go, you are bound to meet opposition. Following are descriptions of a few of the more common figures that oppose you and your goals.

## Guardsmen



Guarding doors and hallways, from the depths of the dungeons, to the highest towers of his palace, are Assan's soldiers. Some are merely doing their job, and are no more cruel or violent than any mercenary, while others have fully embraced the vicious ruthlessness of their master. All are utterly faithful to Assan, because any hint of disloyalty in the past has merited death. You can expect no mercy in combat with these driven warriors.
However, as with every army, the quality of these soldiers varies greatly from unseasoned recruits to expert sword and spearmen. The cream of King Assan's forces guard the upper levels of his palace.

## Black Market Bandits



Even at the edges of respectable *sokas*, or marketplaces, treacherous scum can be found, waiting to prey on the rich and unwary. In those areas that deal in stolen and illicit goods, such thieves and cutthroats are everywhere! The menacing stares and tattoo- bedecked bodies of these Bandits clear a wide berth in the stalls and alleyways of the market, and meeker denizens of the underworld see them as both a hazard and a defense. Patrolling their district as doggedly as any city guard, Black Market Bandits are quick to attack with sword or staff, targeting anyone who doesn't belong, who might draw the attention of the authorities, or who seems to be carrying anything of value.



## Silt Devils

Wherever death mingles with decay and corruption, foul beasts can arise, taking on a life of their own. Some say these so-called Silt Devils are the work of evil sorcerers, others say that they create themselves, mutating from sewer rats and fish who feed in the squalid depths. Most of these monsters possess both hands to wield their rusty swords and legs to carry them out of the choked waterways of their birth. Because of their amorphous shape and composition, Silt Devils are difficult to damage and, perhaps because they feel no pain, they only cease fighting when they have been hacked into bits.

## Roustabouts

Dirigibles dominate the skies above Persia, providing luxurious travel for the elite. A strange breed of workers has evolved to man the magical crafts; they live and die without ever setting foot on land. It is said that, although their ancestors were ordinary dockworkers, these Roustabouts scarcely resemble anything human. They wrap their hands and prehensile feet in bandages to protect them from blistering on the hemp rope, and rags cover their faces to shield them from dust and debris. These hulking ape-like figures are equally adept at scuttling up and down cables, or tramping across wind-tossed decks. Roustabouts make their home in the bowels of the dirigibles, maintaining the machinery that keeps the airships aloft. They fiercely guard their territory with whatever weapons happen to be at hand.

cast a spell, trapping the Prince in a waking nightmare world. Only by freeing the shadow within him, was he able to survive. At the moment the shadow man chased down the dream-Jaffar and incinerated him with a blue fireball, the Prince awoke to see Jaffar burning in front of him into a pile of foul smelling ash.

Collecting the ashes carefully in a jar, and sealing it, the Prince went to wake his Princess, who had been cursed with sleep when she began to suspect the imposter was not her beloved husband. They had no way of knowing that an evil witch, one whose sigil would be familiar to the Prince, was the one responsible for Jaffar's return, and his increase in power. She had been foiled for the moment, but new plots were set in motion even as the Prince was occupied in setting to right the wrongs Jaffar had done in his name. Although, the next trial the Prince and Princess were to face was the fault of the Sultan's brother Assan, as you already know, the witch had not yet given up her personal vendetta... but that is a tale for another time.

## Demons

Any malicious and mysterious spirit that has no other name is called a Demon. They have as many depictions and arcane powers as there are tales to be told, but one story recently gaining in popularity is particularly gruesome. It describes a twisted and malignant creature, twice the size of a man, but almost skeletally thin, with rough skin like sloughing gray bark. This Demon and others of its breed are said to have been spawned from the suffering of a dying people, and they wander the ruins of a lost city, hunting for revenge with axes dripping in blood. Although such accounts are probably exaggerated, the wise traveler is cautious and defensive when traveling in forbidding climes.

## Darkhold Assassins

Though they rarely leave their mountainous fortress, Darkhold Assassins are known as heartless butchers who have been gathered into the service of a mysterious sovereign. The skill of these hired killers is whispered of throughout the neighboring lands, and tales of their misdeeds grow with every passing year. Peasants make the signs to avert evil at the mention of their name, and none dare to wear clothing of purple and black, because those are the colors of the Darkhold's cadre. Even if the murders attributed to them have been exaggerated ten-fold, the Assassins are a formidable force.



# Dealing with Enemies

Of course, you will find that often the most difficult obstacles you face in your travels are the allies and minions of your enemy who block you, it seems, at every turn. Battles in PRINCE OF PERSIA 3D are won with precise timing and knowledge of your weapons' capabilities. While some enemies can be defeated simply by slashing relentlessly, most adversaries must be taken more seriously, with regard for their individual strengths and weaknesses.

When you draw a weapon, you drop into a distinct Combat Mode, during which the camera view shifts slightly, and movement control changes. You automatically orient yourself towards the enemy you are fighting, and all attacks and blocks only affect that opponent. The health of your current opponent is shown on the right side of the screen, as a row of blue bottles. When the last of these bottles is drained, your opponent dies.

## Combat Mode Movement

**Combat Movement Control Summary**

NumPad [8] ..... **Step Forward**

NumPad [2] ..... **Step Backward**

NumPad [7] ..... **Sidestep Left**

NumPad [9] ..... **Sidestep Right**

NumPad [5] ..... **Turn to Next Opponent**

[1] ..... **Select Melee Weapon**

[2] ..... **Select Bow/Arrow Type**

[Spacebar] or [Enter] ..... **Draw/Put Away Weapon (Enter/Exit Combat Mode)**

**Step:** A quick tap moves you one step; holding down these keys allows you to move forward or backward one step at a time until you release the key. A step in melee is obviously a smaller and more careful step than that you would take when running down a hallway.

**Sidestep:** You can sidestep either to the left or right, usually to avoid an opponent's strike. When you sidestep, you do not move totally perpendicular to your current position; instead you keep yourself at the same distance to your opponent, walking in a circle around it. You automatically turn to face your opponent. Be careful! When you sidestep you tend to avoid attacks that come from the center or the opposite side, but you will take extra damage from attacks coming from the same side (since you're essentially walking into them).

**Quick Step:** If you double-tap a direction key, you take a large, quick step, instead of a small cautious one.

**Turn to Next Opponent:** If you are faced with multiple opponents, hitting the NumPad [5] key turns you toward the next opponent. Remember, you only damage the opponent you are facing.

**Select Weapon:** To change your weapon you must first exit Combat Mode. Pressing these keys allow you to switch between your melee weapon, and your bow, if available. If you select the bow, the bow is the weapon drawn when you enter combat. If you press a select key repeatedly, you can select either between different types of melee weapons, or between various arrows. Your currently selected weapon appears in icon form at the lower right hand corner of the screen when you're not in combat.

**Put Away Weapon:** Putting away your weapon returns you to normal movement mode. However, without a weapon in hand (Normal Mode), every blow can be life-threatening, and it takes precious seconds both to put away a weapon, and to draw it again, during which time you are extremely vulnerable. Be careful not to put away your weapon unless you are sure you are out of reach of your opponent, and can make a quick getaway.

# Using a Melee Weapon

### Melee Weapon Control Summary

[Q] or [Ctrl] + NumPad [4] . . . . **Attack Left**

[W] or [Ctrl] + NumPad [8] . . . . **Attack Overhead**

[E] or [Ctrl] + NumPad [6] . . . . **Attack Right**

[S] or [Ctrl] + NumPad [2] . . . . **Block**

[Shift] + [Q] or NumPad [4] . . . **Feint Left**

[Shift] + [W] or NumPad [8] . . . **Feint Overhead**

[Shift] + [E] or NumPad [6] . . . **Feint Right**

Although you begin your adventure weaponless, you will acquire different melee weapons along the way. The same key commands are used to control each weapon, and they perform a set of similar moves, such as striking and blocking. These basic moves are described next, but the details of each weapon's strengths and weaknesses, along with specific strategies for using and defending that weapon, can be found in following sections.



**Attack Left:** From a neutral position, you raise your weapon over your left shoulder and bring it in front of you in a wide arc.

**Attack Right:** From a neutral position, you strike with your weapon in an arc from right to left. The blow is quicker than an Attack Left, but does less damage.

**Attack Overhead:** From a neutral position, you raise your weapon up over your head and then bring it down in front of you (hopefully) on the skull of your opponent. It is usually the slowest attack, but it does the most damage.

**Block:** If an opponent is attacking and you hit the block button, you block in the same direction that the opponent is attacking. However, if you hold onto the block button after the attack, you continue to block in that same direction; you don't automatically adjust your block for different attacks. If you press the block button when your opponent is not attacking, then you just block in a random direction. When you successfully block an attack, you are pushed back a little, unless your back is already to the wall.

**Feints:** The [Shift] key plus an attack allows you to start an attack, but quickly stop, ideally luring an opponent into a block. For example, following up a left feint with a right slash could cause considerable damage if you draw your opponent off guard.

## Counterattacks

If a combatant launches an attack and that attack is blocked, it takes a small amount of time to recover and get back into a neutral position. During this time period, the blocking combatant has an opportunity to perform a *counterattack*. These attacks occur quicker than normal attacks, although they can still be blocked if you have your wits about you. Counterattacks do less damage than normal attacks, and to be executed successfully, they must be attempted immediately after you parry. Overhead attacks cannot be countered. If you find yourself blocking on the left hand side, try counterattacking to the right (and vice versa).

## The Basics of Combat

It may not be surprising to learn that the essentials of combat are simply common sense.

- Use movement to your advantage; in battle, it is often not the fastest hands, but the fastest feet that win the contest!

- You have to learn to block effectively, since just a few hits from a sword can ruin your day. You know you are outnumbered, so be patient and make your kills clean. If you take several hard blows from everyone you face, you aren't going to last long.

- Avoid hitting the same keys over and over again. Not only do your attacks become predictable, and easily blocked, but it also does not use the full range of your skills. You are not a muscle-bound bruiser, flailing away at whatever is in front of you. You have trained to be accurate, swift and precise.

- By using a mixture of feints, attacks from every angle, blocking and footwork, you maximize your advantages. Although some enemies are easily slain, if you do not practice good technique, you will be out-matched against more skilled opponents.

- Be aware that you cannot scale walls, jump gaps, or climb over any large obstacles unless you first put away your weapon.

- Experiment with your weapons – each has its own unique special moves.

- You can attack an opponent's unprotected flank by sidestepping a strike and attacking before they have a chance to turn and face you.

- Keep in mind the strengths and weaknesses of each of your weapons. You may find that you are more comfortable facing a swordsman with a staff, or a knife-fighter with your sword.

- Try a range of styles, being both cautious and aggressive, with all your weapons. The same tactics will not work for every opponent.



## The Art of the Sword

In the beginning, all you had were your wits and a stolen sword. Although you're older now, and more experienced with a variety of weapons, the long blade is still the most versatile and comfortable in your hands. The common scimitar has a decent reach, and its curved edge is weighted for reasonably fast, powerful, arcing strokes. In a match against a similarly bladed enemy, you should take full advantage of the sword's mobility and your own. Against a cautious opponent, strike quickly, varying the pattern of your strokes to find openings in their defenses. A more aggressive enemy requires you to move about, side stepping attacks, and blocking when necessary until they make a mistake you can capitalize on.

Patience is even more important when you face an enemy armed with a spear or staff. These large weapons tend to hit hard, so any blunder is bound to be painful. Concentrate at first on staying out of their way, while occasionally feinting to try and draw them into a block. Strike only when you are reasonably sure of succeeding and then press the advantage, stepping closer and launching a follow-up attack if possible. Once they are reeling from your blows, don't let up. But if your opponent gets a chance to recover, revert to a cautious stance and wait for your next chance.

Against someone with a small, fast weapon, utilize your greater reach. Don't be afraid to backpedal, strike, and back up again, staying just far enough away that they can't launch an effective attack. Try feinting, and see if you can create an opening, and don't forget to counter-attack when you block their blows.

## Wielding a Staff

Polearms come in all shapes and sizes, but a popular new innovation is a telescoping staff, that compresses into an easier-to-carry 3-foot pole. When needed, the spring-loaded ends can be extended to become a 6-foot stave. This metal pole has a longer reach than a sword, and its weight gives it an impressive punch, but unfortunately, it is also generally slow. However, when your staff attack is blocked, you can sometimes use your enemy's weapon as a fulcrum, and spin your stave in the opposite direction for a surprise attack. A blocked left attack can easily be turned into a right-side attack. Similarly, a blocked right attack can be turned to a left-side attack. Polearm vs. polearm tends to be a defensive battle, a good strategy, considering how hard a blow from a staff is! Try sidestepping occasionally, instead of always blocking, and use feints to pull your enemy to the wrong side. Wait for your opponent to be out of position, and then strike.

In contrast, footwork is the primary defense of a staff-fighter facing opponents with swords, knives, and other short, fast weapons. Fortunately, a lifetime spent dodging traps has gifted you with grace and speed. All you have to do is use it. Since your weapon is slower, try to avoid opponents' swings with backpedaling and quick sidesteps, rather than blocks that can leave you vulnerable to a quick second blow. This also frees your weapon to take advantage of counter-attack opportunities, since you can stop in mid-stride to strike, but you can't abort an attack to dodge out of the way.

## Two Blades Can Be Better Than One

The double blades of the assassin are short, tri-point knives that wrap around each hand. They can be deadly in the grasp of a skilled warrior, being much quicker than other weapons, and naturally one of their primary advantages is the ability to do two things at once. When blocking only one hand is needed, leaving your other knife free to make a lightning fast counter-attack. You can also try launching a left and right attack simultaneously – after all, only one weapon at a time can be blocked. Unfortunately, double blades sacrifice power for speed and versatility, and their reach doesn't extend much beyond the end of your fist, which can limit the effectiveness of the weapon.

A knife fight can be an exciting challenge, where each life is totally reliant on speed and strategy. Every aspect of quickness is involved, from fancy footwork that can make the contest almost like a dance, to blinding combinations of strikes intended to find and exploit any weakness in the opponent's defense. The lighter blows are more forgiving of mistakes than battles with larger weapons, and ultimately victory is yours when you can read your opponent better, and feel when the time is right to strike or back away.

Facing a sword or staff, however, is a dangerous proposition, requiring you to be both cautious and aggressive to succeed. Keep in mind your disadvantage in reach and power. You can't afford to trade blow for blow with a heavier armed enemy. Yet unless you courageously pursue your opponent, darting as close as possible, you are vulnerable to being attacked while being unable to counterstrike. Therefore a wise course of action is to press your attacker closely, but concentrate on blocking its blows, and watch for counterstrike opportunities.



# Using a Bow

**Bow and Arrow Control Summary**

| | |
|---|---|
| 2 | **Select Bow/ Cycle Through Arrow Inventory** |
| Spacebar | **Draw/Put Away Bow (if bow is the selected weapon)** |
| Ctrl + Direction | **Aim Arrow** |
| Ctrl + Spacebar | **Stand Down** |

The bow is a convenient tool for those times that it is awkward, or unwise, to plunge into hand to hand battle. However, arrows are not infinite in number, and you may want to reserve some for more interesting uses than plugging guards. For example, objects, such as switches, walls and windows can be hit as easily as living targets. In addition, relying on arrows over blade work is a mistake. There are rumors of spells that grant immunity from missiles, and the armor of many creatures offers protection, and makes arrow fire less effective.

## Aiming and Firing

If your bow is selected, and you are in Combat Mode, holding down the Ctrl key arms the bow by pulling back on the bowstring and aiming the arrow. This action switches the camera angle and a reticule in the center of the view shows where your arrow is currently aimed. You can use the usual NumPad direction keys to adjust your aim. Releasing the Ctrl key releases the arrow. If you change your mind and wish to unarm the bow, pressing the Spacebar while still holding the Ctrl key lets you stand down without shooting the arrow. You cannot switch arrows while you are aiming, you must stand down and exit Combat Mode first.

The archer has an honored place in the stories of the desert. There is the tale of Ahmid Kaless, who single-handedly defended an oasis from a company of forty bandits. The approach was rocky, and only a few could attack at a time, but his quivers quickly emptied. At last, he was down to a handful of arrows, but each was called *despair*. Every time he drew, a shimmer as blue as the waters he protected swirled from the arrow. And every time he shot, a bandit fell dead from his horse, until the last of them lost his nerve, and fled.

A more sinister story is that of Babas the Assassin. This dark-clothed murderer carried special bolts, for those times when he was injured during a mission. As cowardly as a whisper, these wooden *thiefs* struck no harder or deeper than any other arrow, but a foul magic drained the life essence of the victim, and sent it to Babas, healing him, and allowing him to continue his fell assignment.

The gods and other spirits favor the archer, and legends tell of arrows blessed at a crucial moment. When Parais and his bride were fleeing a fire-spitting

## Acquiring Arrows

Regular arrows can be found near the bodies of some guards, and by searching in places likely to have a cache of supplies, or where passing guards may have dropped them. Simply approach a pile of arrows and press Ctrl to pick them up. Special arrows are rumored to exist, with effects ranging from exploding in a ball of flame, to calling a swarm of stinging wasps. Information about these missiles, both magical and mundane, can be found following.

## Arrow Types

There are many types of arrows that can be found in your travels.

*Normal* arrows can be made by an ordinary fletcher. They are usually unremarkable, capable of hurting most normal creatures and even shattering delicate objects in the hands of a skilled archer. However, it is worth noting that armor and thick hide, as well as certain magical potions, can grant partial or full immunity to missile fire. If several arrows are needed to bring down just one enemy, it might be better to save them for other uses.

*Artificed* arrows are infused with a variety of magical powers during their creation. Since artificed arrows are difficult to make, shrines were developed, where *blessings* could temporarily be granted by the gods and other figures of power worshiped at the shrine. These places of power can be recognized by their magical glow. To enchant an arrow, simply approach the shrine and press Ctrl. As long as you have at least one *normal* arrow, the magical essence of the shrine will be transferred to that arrow, for a limited time. The length and nature of the enchantment varies with each shrine, and only one arrow at a time can carry a shrine's blessing. If you shoot the enchanted arrow, the magical essence returns to the shrine, so that another may be blessed. A few known blessings are described next, but many others are said to exist.



**Atar's Fiery Messenger** is the name given to the most common type of *artificed* arrow, one which has been imbued by its maker with a shard of holy fire. When this arrow is shot, an arc of blue flame and smoke heralds its flight. The magical flames burn anyone struck by this arrow, but most inanimate objects are immune to the holy fire. Only the most flammable of objects can usually be ignited.

The *blessing* known as **Call of the Swarm** causes a fury of wasps to burst from the arrow when it strikes a target. These vicious insects attack the nearest living creature relentlessly, even if you happen to be that person!

The enchantment **Mazarad's Mezmerizing Lights** creates a swirl of dancing lights, which distract and confuse enemies in the vicinity of the target. Victims of this enchantment are rarely aware of anything else, if they are left to watch the lights undisturbed.

**Snare of the Unwary Soul** is an almost sinister spell, as it steals the soul of anyone struck with this arrow, and allows them to be possessed by the archer for a limited amount of time. It is not known what would become of the archer if their victim should die while under their control.

# Staying Alive

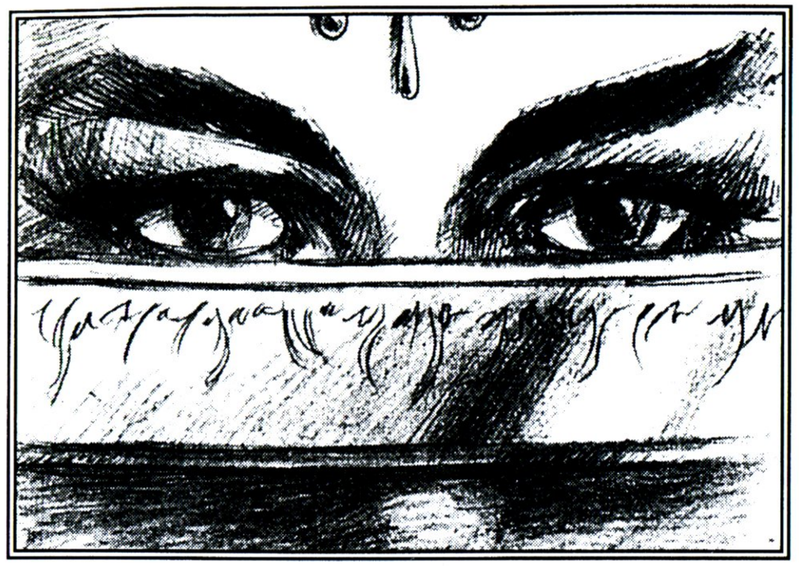
Keeping yourself relatively safe and sound is not an easy task when everything from serpents to sultans are howling for your blood.

## Practical Advice

In order to survive you're going to need a sizeable dose of common sense and caution, to go along with your courage.

demon, Demavend, lord of water, took pity on the couple. He touched the tip of an arrow in the lad's quiver, and bade him to shoot it into a raging river. For a moment the surface froze into *ice*, allowing the pair to run across it, but when the demon tried to follow, the ice dissolved under his feet, and he was drowned.

In another exciting escape, this same Parais was caught in a dead-end alley while three cutthroats with scimitars and knives stalked him. He challenged them to fight him honorably, one on one. Instead they rushed him, and he sent his last arrow winging toward them, hoping to disable one and cut down the odds. Instead, Ahura, patron of honorable warriors, lent aid to the missile. His *fury* caused the bolt to explode, practically killing the bandit it struck and the other two beside him as well. Parais was obviously stunned at this turn of events, but recovered in time to jump over the moaning bodies of his erstwhile attackers, and run for home.



## Paying Attention

The most important thing your life on the streets has taught you is to keep your eyes open and your hand on your sword. When you first enter an unfamiliar area, slow down to a walk and observe your surroundings. Don't forget to look all around you (press Enter and the NumPad direction keys to move the camera). Running headlong may be the fastest way to get home, but it's also the fastest way to die. Once you've gotten a feel for an area, know what sort of opposition you're facing, and have a general layout in your head, you can pick up the pace.

## Avoiding Confrontations

The easiest way to stay alive is to avoid unnecessary fights. Guards on patrol have ears as well as eyes, so don't be sure you're going unnoticed just because you're hiding in the shadows. Naturally, guards are more likely to spot you when you aren't hiding behind walls or pillars, and you're easier to hear if you are running instead of walking. Be cautious, and keep in mind that an enemy may be lulled into thinking that they didn't hear anything if you quiet down for a while. However, if they see a fellow guard in trouble, or if you shoot them full of arrows, they're going to come looking for you, whether they can see and hear you or not.

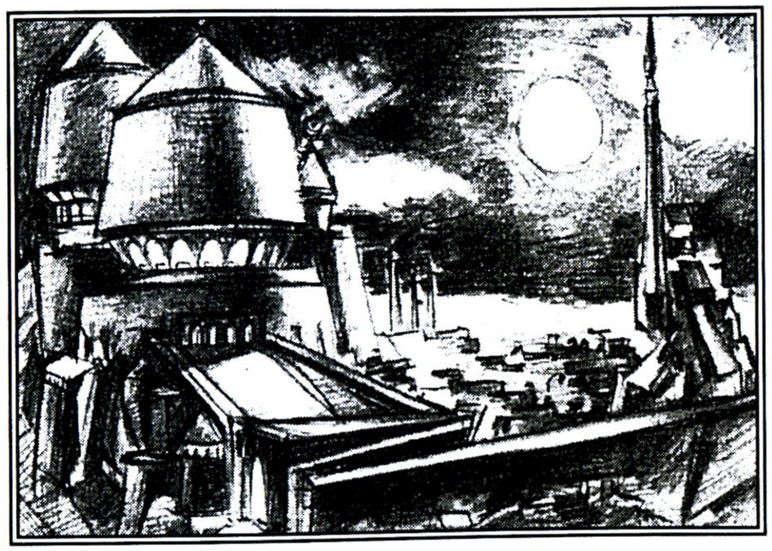


## Running Away

The best time to run away is when you see an enemy from a distance, and can make a plan to avoid them. Many of your enemies can run just as fast as you, and worse yet, any hit you sustain when you don't have a weapon in hand is brutal.

## Multiple Opponents

Fighting more than one person at once is usually an act of suicide. Your best chance for survival is to back away, put away your weapon and run away. If you are forced to fight, concentrate your attacks on one enemy at a time, but try to use footwork to avoid giving the other combatants a free shot at your flank, and keep a wall at your back!

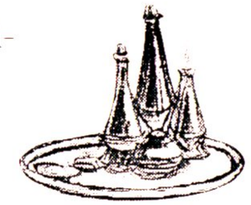


## Health and Healing

You start Prince of Persia 3D at full health, represented by three red bottles at the lower left of the adventure screen. Different events will occur in the course of your travels that decrease your health, such as falling from a long distance, encountering a trap, or fighting off an enemy. The red bottles drain to represent this. Obviously, when you are at zero health, you die. The most common way to restore your strength is by drinking a healing potion.

# Magic Potions

Scattered throughout the dungeons and towers you will travel are precious vials of rare liquids. Sometimes these potions are all that stands between you and death. Some promise healing, others an increased strength or other magical effect, while a few have been maliciously corrupted. Unfortunately, all potions are delicate mixtures of rare oils and spirits, which cannot withstand violent shaking in the pocket of a rough-and-tumble adventurer. The bottles must be consumed where they are found or left behind for someone in greater need. Following are descriptions of the more commonplace potions that you may encounter in your travels.



## Soma's Tisane

This mixture of herbs and extracts from holy plants is relatively easy to find, and can be distinguished by its pleasant azure blue color. It is a general restorative, which grants a relatively small amount of relief from injury; but it is said that there are more powerful healing potions available.

## Dahaka's Blood

It is doubtful that this thick yellow ichor is actually drawn from the veins of Dahaka, the three-headed dragon who will break free of his mountain prison to herald the end of the world. But regardless of its source, a mere dram of this powerful stimulant sends lasting strength and vigor into the imbiber's limbs, greatly increasing their ferocity in battle.

## Malak's Tears

The origins of this rare violet potion are lost to history, but the recipe is still occasionally rediscovered, to the benefit of lucky adventurers and the curse of enemy archers. It is named for the peacock god whose tears defeated demons. A rare, but not unheard-of find, it grants immunity to missile fire for limited length of time. The effect is said to be as if firm, but invisible, wings prevent arrows from striking their target with any force.

## Gaokerena's Sap

Whether or not this potent liqueur is actually distilled from that legendary tree which grants immortality is a matter of speculation. What is known is that a single draught of this clear, green substance permanently gifts you with additional stamina and vitality.



## Ahriman's Oil

Named for the alchemist who first discovered the curious blend of oil of amber, ash from the banyan tree, and chameleon musk, only a few now know the proper mixture that creates a thin, unpleasant-tasting magical gray ooze. When properly mixed, drinking a vial of this substance allows you to hide in plain sight, and walk unnoticed past enemy guardsmen.

## A Word About Poisons

Unfortunately, many suspicious and dishonorable people lace potion bottles with poison to punish those who raid their caches. Oil of acconite and the venom of a cobra are common substances, but anything that causes near instantaneous pain and suffering can be used. There is often no way to discern whether a given potion is toxic or pure, so let caution and experience be your guides. The best time to sample unknown bottles is when you are healthy. Mistakes can be harmful, but unless you are already badly wounded, poison is rarely life-threatening.

## Death

Even the most experienced adventurer can have a bad run of luck, or encounter a new and devious way to die. If you have a fatal accident, you are given the option of restoring to your last saved game. If you choose not to restore, you start at the beginning of the level with the same health, weapons and inventory you began the level with.

Many are the potions created by the legendary alchemist Orastian, the founder of a college for this arcane science. His students and later imitators of the art concentrated on liquids which purely effected the body, giving strength, athletic ability, endurance, or even a limited version of flight, to name a few of the hundreds of concoctions. Yet Orastian was far more concerned with substances which enhanced the mind, such as the famed *Philter of the Magi* that granted oracular powers, or the *Salve of the Chameleon*, which allowed the user to pass unseen in any terrain. A few of these classic recipes has been preserved, but sadly, many more, including the fabled *Elixir of Youth* have ironically been lost to the ravages of time.

## Saving Games

Of course the best way to ensure you don't lose valuable time retracing your steps after a misadventure is to save often. Your game is automatically saved at the successful completion of a level. To save a game at any other time, press the Escape key and select Save Game from the menu, or press F6 to Quick Save.

# Troubleshooting

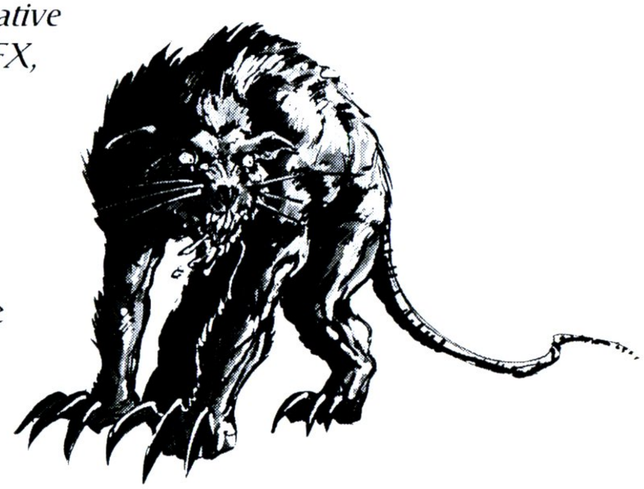
This section provides information that should help you solve some common technical problems.

## Sound and Video Cards

Some sound and/or video cards are not supported by Windows and DirectX. If you do not have one of the following Sound or Video cards, the game may not work:

**DirectX Compatible Sound Cards:** *Aureal 2.0, Aztech, Creative Labs, EAX 2.0, ESS*

**DirectX Compatible Video Cards:** *ATI, Cirrus Logic, Matrox, S3, Creative Labs, Rendition, Envidia, TNT, 3DFX, Diamond, Canopus*



## Copy Protection

In order to play Prince of Persia 3D, the original game CD must be in the CD-ROM drive.



## Setting Up a Game Controller

If your game controller does not work in Prince of Persia 3D, it may not be configured for Windows. To check, open the Control Panel and click on the Game Controllers icon. If your device is not listed under Controllers, you can attempt to configure it for Windows:

1. Make sure your controller is securely connected to the game port.
2. Click on the Add button underneath the Controllers listing.
3. Select the style and manufacturer of your game controller, if available.
4. If your controller is not on the list, click on Add Other, and search the list for your model. If your controller came with drivers or configuration software, insert that disk and click on Have Disk.
5. When you return to the Controller list, highlight your device, and click on Properties. Follow the on-screen instructions to calibrate your controller.

If you can't configure your controller to work properly with Windows, contact the manufacturer for further technical support. **Note:** *Joysticks are not supported by Prince of Persia 3D.*

## Graphics Problems

If you are having difficulties with the graphics in the game (blurred or pixelated textures, shadows, colors, etc.) first be sure that your graphics accelerator card meets the minimum system requirements, and that it is DirectX 6 compatible. If your card meets all requirements, but the graphic glitches persist, you may not have the latest drivers for your card. These can often be downloaded directly from the manufacturer's website, or by contacting their technical support.

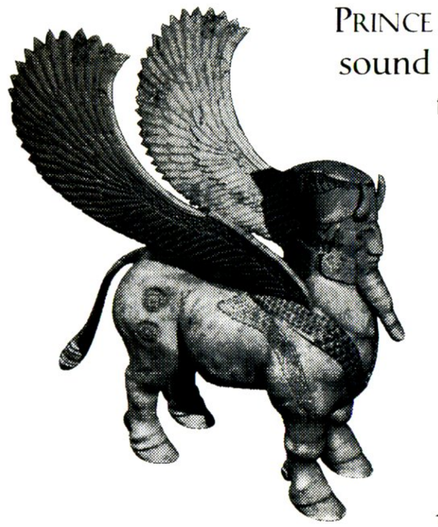
If your graphics and gameplay are slow, but otherwise fine, reducing the Level of Detail setting, also in the Graphics portion of the Options Menu, usually solves the problem. If you continue to have difficulty running the game satisfactorily, check to make sure your system fulfills the minimum requirements.

## DirectX 6 Setup

This game requires DirectX 6 or higher. If you do not have DirectX 6, then it can be installed or reinstalled from the CD. Installing DirectX 6 is an option when installing the game. It can also be installed by exploring the game CD, and opening the DirectX folder. Double click on Dxsetup.exe to start the DirectX 6 install.

Using either the Install DirectX 6 button from the Autorun menu or Dxsetup.exe, you can install DirectX 6, reinstall DirectX 6, test your drivers certification, or reinstate your previous audio and video driver as described following.

## DirectX Disclaimer and License



PRINCE OF PERSIA 3D utilizes Microsoft's DirectX sound and video drivers. DirectX is a programming tool created by Microsoft, and the installation of DirectX may cause video problems and system anomalies with computers using video drivers that aren't DirectX compliant. DirectX is a Microsoft product, and as such, Red Orb cannot be responsible for changes that might occur to your computer system due to its installation. For DirectX related problems that cannot be fixed by updating to your video card's latest Windows driver set, you must contact either Microsoft or the manufacturer of your video card for further technical support or service.

Microsoft retains all intellectual property rights to DirectX. The user has been granted a limited license to use DirectX with Microsoft operating system products.

## Verifying DirectX Video/Sound Card Drivers

To verify that your sound and video drivers are DirectX 6 certified, follow the steps below.

Click on the Windows Start button (usually found in the lower-left corner of your screen). Click on Run. In the open field type the command: C:\program files\directx\setup\dxinfo.exe then click on OK. Make sure all drivers say Certified next to them.

If any of your drivers are not DirectX certified you should contact the hardware manufacturer and see if they have certified DirectX 6 drivers.



## Reinstalling Windows 95 Video Drivers

If you find that there is a problem with your display after you have installed DirectX 6 you can reinstall your old video drivers by following the instructions below.

Click on the Windows Start button and click on Run. In the open field type the command:

C:\program files\directx\setup\dxsetup.exe then click on OK.

Click on the Restore Display Drivers button. This may require that you have the disk containing your original drivers.

## Contacting Technical Support

If you are having problems, please consult the rest of this Troubleshooting section before contacting The Learning Company Technical Support. We've put many of the solutions to the most common problems in this area. If you are sure that you meet the PRINCE OF PERSIA 3D system requirements and the game still does not run, please make certain that you are using the latest drivers for your system.

The Learning Company technical support department is available to assist you with any issues regarding the product you purchased. Technical support can be reached via e-mail, U.S. mail, fax, or phone. The technical staff supports the entire family line of products from The Learning Company, including Red Orb, SSI, Mindscape and Brøderbund products.

When contacting technical support, please provide as much information as you can about your computer system and the problem you are experiencing. The following information is necessary to provide you with technical assistance:

- Your first and last name.
- Phone number, fax number, mailing address and e-mail address.
- Name of the product, version, platform and format.
  **Example:** *PRINCE OF PERSIA 3D/version 1.0/Windows 95/98/CD-ROM*
- A brief description of your problem.
- Type of computer including name brand. (Mac or PC) If you cannot find the name of your computer say IBM PC Clone.
  **Example:** *Dell PC Pentium 200 MHz*

- Amount of memory.
  **Example:** *64 MB of RAM*

- Size of hard disk.
  **Example:** *12 GB hard disk*

- Type of video card.
  **Example:** *Matrox Milenia 8 MB video card*

- Type and speed of CD-ROM Drive.
  **Example:** *4x Panasonic CD drive*

- Type of DVD-ROM.
  **Example:** *2nd generation Phillips DVD-ROM drive*

- Type of Sound Card.
  **Example:** *Creative Labs 16 bit sound card*

- If using a network please mention the type of network being used.

- Modem type and speed.
  **Example:** *US Robotics 56K Flex internal modem*

- Version of Windows or Macintosh operating system.

- If you are having a printing problem specify the name, make, and model of the printer you are using.
  **Example:** *HP Deskjet 870 CSI.*

## http://www.learningco.com

Check our Web site, *http://www.learningco.com*, for answers to frequently asked questions and other technical support information. Go to the Support section to get FAQs, downloads, patches, and other useful files.



## Technical Support Call Center

**24 Hour Automated 800 Support:** (800) 409- 1497

This service allows our customers to find commonly asked questions to products and their answers free of charge.

**24 Hour Technical Support Fax Line:** (319) 395-9600

**Main Technical Support Number:** (319) 247-3333

Technical support representatives are available between 9:00 AM and 9:00 PM Central Standard time, Monday through Friday (excluding holidays). Please be at your computer when you call.

## Online Technical Support

**Technical Support E-mail Address:** *Help@tlcsupport.com*

**Online Technical Library:** *www.learningco.com/support*

**PRINCE OF PERSIA 3D Web Site:** *www.pop3d.com*

If the game about which you are inquiring has been out for more than 90 days, please visit the web site to be sure you are running the latest version of the game before contacting Technical Support.

## Mailing Address

The Learning Company

1700 Progress Drive

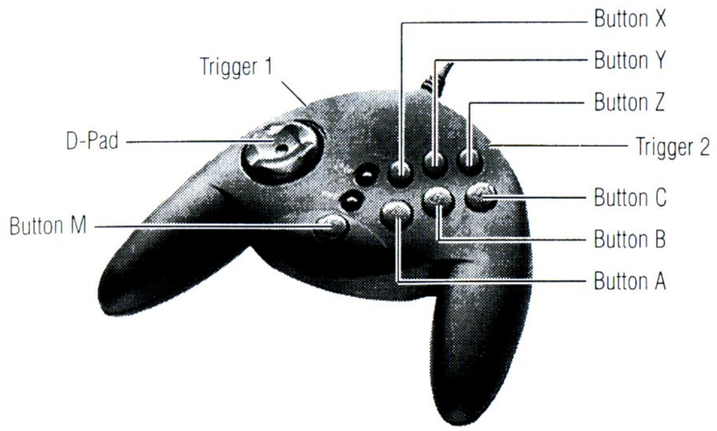
PO Box 100

Hiawatha, IA 52233-0100 USA

Attn: Prince of Persia 3D

**Note:** *When corresponding via mail please include the information requested above.*

# Control Summary




| Normal Movement | Keyboard Assignment | GamePad Assignment |
|---|---|---|
| **Run Forward** | NumPad 8 | D-Pad Up |
| **Walk Forward/ Climb Over Obstacle** | Shift + NumPad 8 | Button A + D-Pad Up |
| **Walk Backward** | NumPad 2 | D-Pad Down |
| **Sidestep Left** | NumPad 7 | Trigger 1 |
| **Sidestep Right** | NumPad 9 | Trigger 2 |
| **Turn Left** | NumPad 4 | D-Pad Left |
| **Turn Right** | NumPad 6 | D-Pad Right |
| **Quick Turn Around** | NumPad 5 | Button Y |
| **Jump Straight Up/ Dive Underwater** | Alt | Button B |
| **Jump/Swim in that direction** | Alt + Direction | Button B + D-Pad |
| **Crouch Down** | C | Button X |
| **Crawl in that direction** | C + Direction | Button X + D-Pad |
| **Pick Up/ Use Nearby Object** | Ctrl or Tab | Button C |



| Looking Around | Keyboard Assignment | GamePad Assignment |
|---|---|---|
| **Look Around (Change Camera Perspective)** | Num Enter | Button Z |
| **Shift Perspective Up** | Num Enter + NumPad 8 | Button Z + D-Pad Up |
| **Shift Perspective Down** | Num Enter + NumPad 2 | Button Z + D-Pad Down |
| **Rotate Perspective Clockwise** | Num Enter + NumPad 6 | Button Z + D-Pad Right |
| **Rotate Perspective Counter-Clockwise** | Num Enter + NumPad 4 | Button Z + D-Pad Left |

| Combat Movement | Keyboard Assignment | GamePad Assignment |
|---|---|---|
| **Step Forward** | NumPad 8 | D-Pad Up |
| **Step Backward** | NumPad 2 | D-Pad Down |
| **Sidestep Left** | NumPad 7 | Trigger 1 |
| **Sidestep Right** | NumPad 9 | Trigger 2 |
| **Turn to Next Opponent** | NumPad 5 | – – – |
| **Draw/Put Away Weapon (Enter/ Exit Combat Mode)** | Spacebar or Enter | Button M |

| Melee Weapons | Keyboard Assignment | GamePad Assignment |
|---|---|---|
| **Select Melee Weapon/Cycle Through Weapons** | 1 | – – – |
| **Attack Left** | Q or Ctrl + NumPad 4 | Button X |
| **Attack Overhead** | W or Ctrl + NumPad 8 | Button Z |
| **Attack Right** | E or Ctrl + NumPad 6 | Button Y |
| **Block** | S or Ctrl + NumPad 2 | Button B |
| **Feint Left** | Shift + Q or Shift + NumPad 4 | Button A + Button X |
| **Feint Overhead** | Shift + W or Shift + NumPad 8 | Button A + Button Z |
| **Feint Right** | Shift + E or Shift + NumPad 6 | Button A + Button Y |

| Bow and Arrow | Keyboard Assignment | GamePad Assignment |
|---|---|---|
| **Select Bow/ Cycle Through Arrow Inventory** | 2 | – – – |
| **Draw/Put Away Bow (if bow is the selected weapon)** | Spacebar | Button M |
| **Aim Arrow** | Ctrl + Direction | Button C + D-Pad |
| **Stand Down** | Ctrl + Spacebar | Button C + Button M |



# Credits

Executive Producer: *Andrew Pedersen*

Lead Designer: *Todd Kerpelman*

Lead Programmer: *Peter Lipson*

Visual Designer: *Chris Grun*

Lead Animator and Level Design: *Jeff Hunter*

Design Consultant: *Jordan Mechner*

Associate Producers: *Jonathan Dixon, Rick Marazzani, Keli Wong*

Production Assistant: *David Yen*

Programmers: *Bob Arient, Ben Ceschi, Scott Henderson, Dan Kelmenson, Randall Turner*

3D Artists & Level Designers: *Matt Christmann, Ashley Huang, Michael Pearce, Erik Stone, Carson Utz*

3D Artist and Animator: *Paul Davis, Jason Felix*

Animators: *Roberta Browne, John Kim*

Lead Texture Artist: *Nathaniel Johnson*

Music & Design: *Tom Rettig*

Additional Art and Animation: *Philip Bossant, Rob Chang, Kevin Dooley, Bill Eral, Scott Fritts, Brad Herman, Dave Saccheri*

NetImmerse by: *Numerical Design Ltd.*

Motivate by: *The Motion Factory*

Additional Cutscene Animation: *BentAnimation*

Special Effects: *Stormfront Studios*

Manual Author: *Anathea Lopez*

Cutscene Dialogue: *John Morgan*

## Cast

Prince: *David Boat*

Rugnor: *Bob Johnson*

Sultan & Assan: *Roger L. Jackson*

Princess: *Andrea Satin*

Voice Casting: *Jenean Pearce*

Voice Direction, Music & Sound Design: *Michael Barrett*

Music: *Jonelle Adkisson, Greg Rahn*

Musicians: *Devija Croll, Gary Schwantes, Daria Schwarzschild, Mimi Spencer, Catherine Vibert*

Additional Voices: *Doug Boyd, Jay Ginsberg, Les Hedger, Bob Marshall, Francine Scott, Peter Scott*

Additional Sound Effects: *Robert Johnson*

## Development Management

Executive Vice President: *Chuck Kroegel*

Vice President of R&D: *Jan Lindner*

Art Director: *Jacques Hennequet*

Technical Director: *Russ Brown*

Senior Vice President Marketing: *Caryn Mical*

Director of Marketing: *Todd Sitrin*

Associate Marketing Manager: *Marc Hamel*

Additional Programming: *Cary Clutts*

Localization: *Judith Lucero, Hiromi Okamoto, Tetsuro Okabe*

Director of QA: *Jeff Franks*

Quality Assurance: *Thadd Abernathy, Larry Finch, Alana Gilbert, Dustin Hendricks, Leila Kincaid, Joel Lehmann, Kurt Maffei, Walker Richardson, Timothy J. Saluzzo*

*...and the rest of the Mindscape Entertainment Test Department.*

**Special Thanks to:** *Todd Arnold, Rick Pallaziol of Weapons of Choice, Sean Schoonmaker, David Kruse, Stuart Lowder, Scott Aronian, Ken Goldstein, Debbie Minardi, Mario Alves, KC Conroe, Michael Shelling, Sarah Taylor, Andrea Akmenkalns, Bill Linn, Lance Groody, the team at Numerical Designs Ltd., the team at The Motion Factory, Tully's Coffee, Mr. X, Jennifer Mechner, Buck Film, May at Café Bangkok, Neena & Veena, Lacey Noelle, and all our respective families and significant others.*

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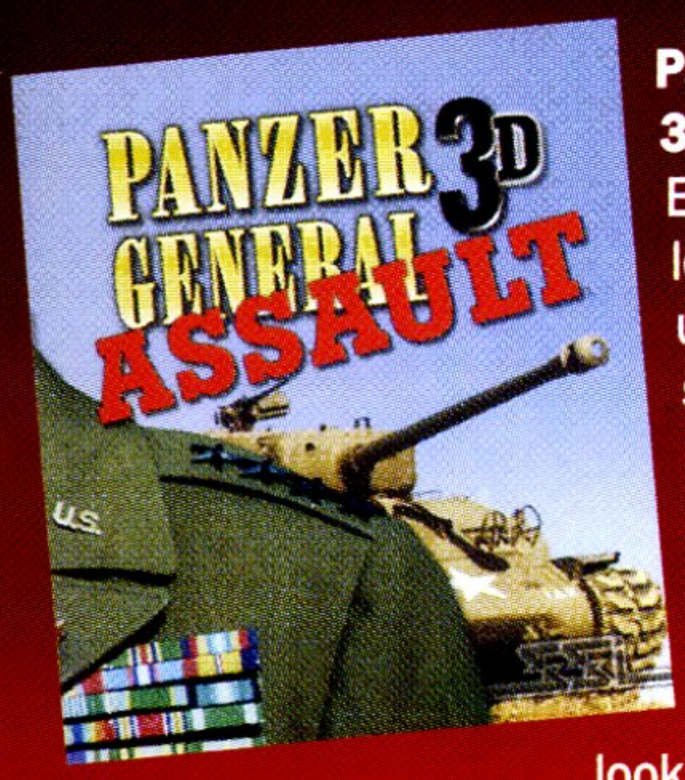


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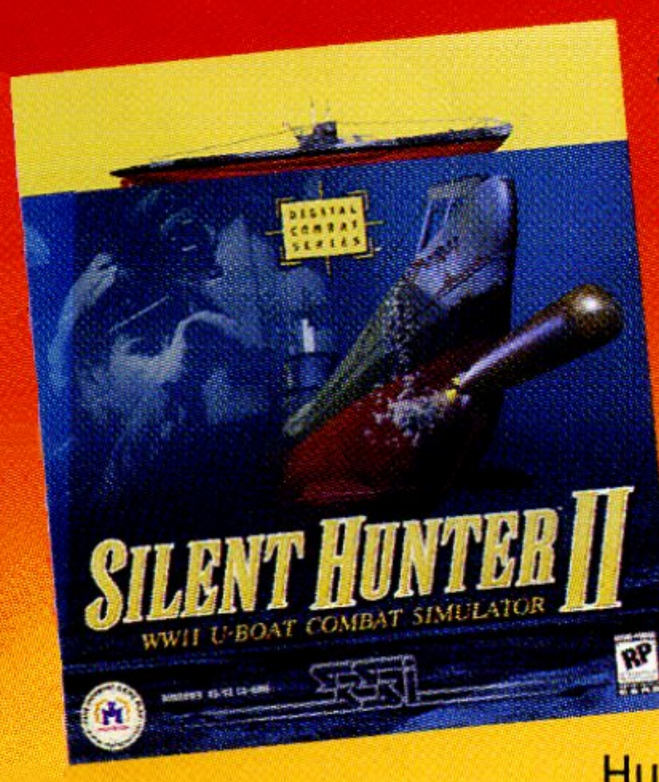


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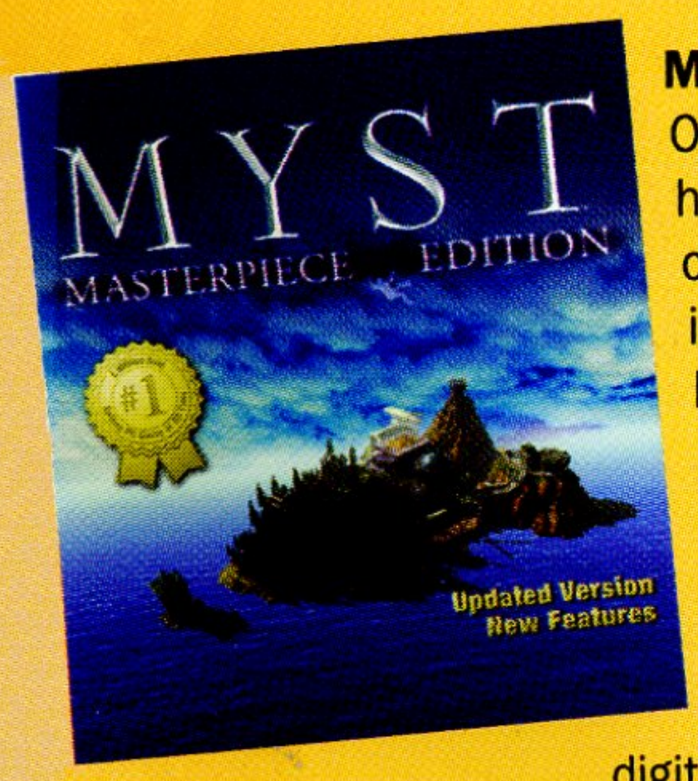


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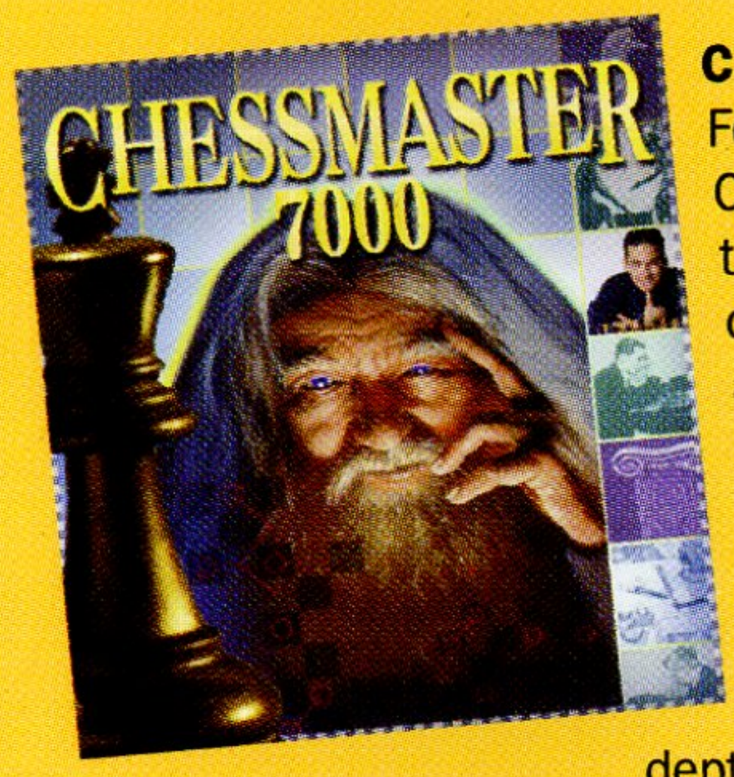


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